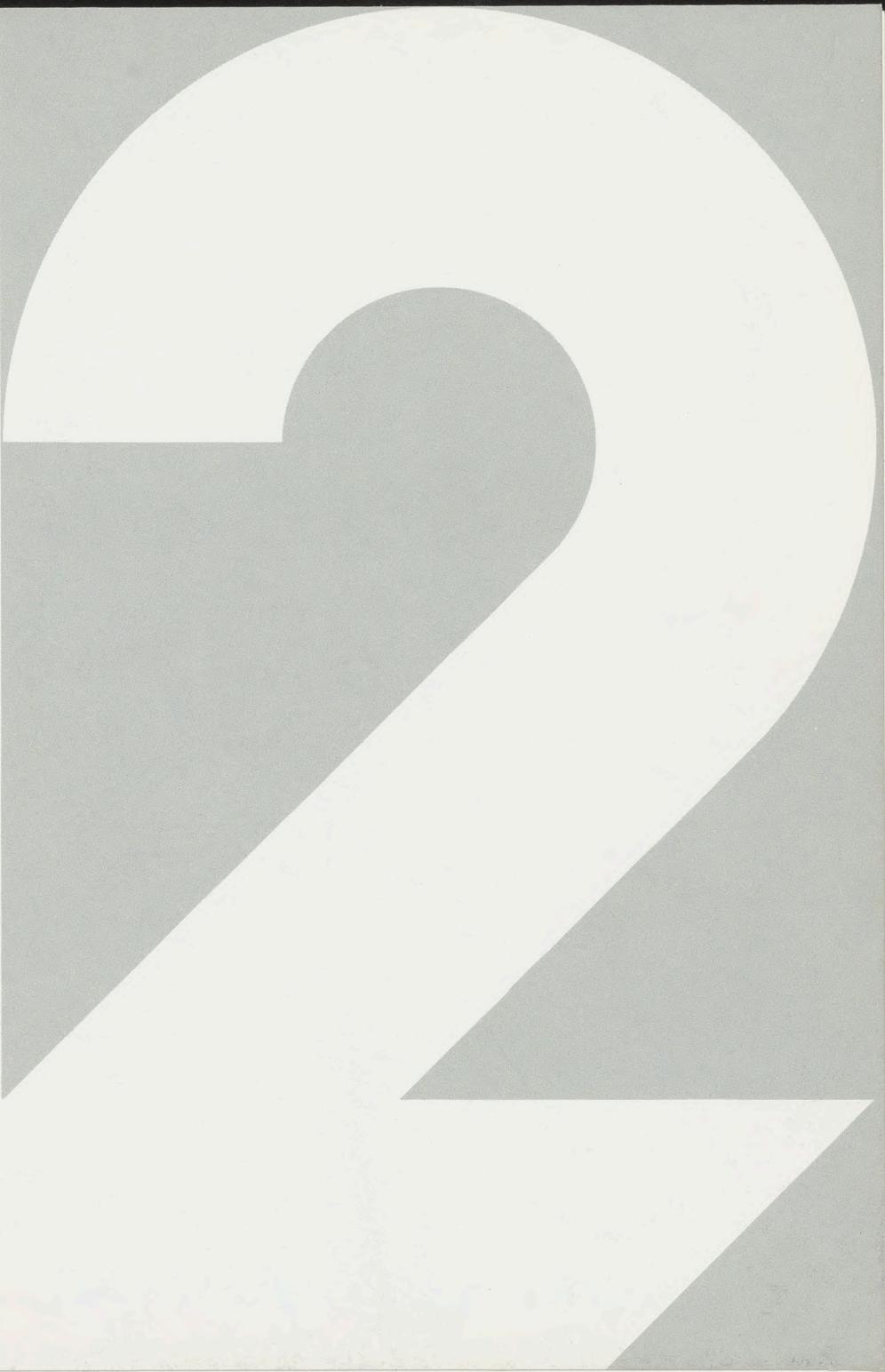


LITHUANIAN ARTISTS IN AMERICA





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AUGUST 10-SEPTEMBER 5, 1973

THE CORCORAN GALLERY OF ART, WASHINGTON, D.C.

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FOREWORD

The Corcoran Gallery of Art is pleased to present this exhibition of works by Lithuanian artists presently living and working in America. As Lithuanian art is an integral part of the European tradition which inspired and influenced American art, we are glad to exhibit this segment of that collective art culture. These artists have retained roots in their native art; the influence of folk art is particularly apparent in the graphics here presented, while the paintings express a more contemporary statement.

The Corcoran Gallery of Art wishes to acknowledge the assistance of Mrs. Dale T. Lukas and the sponsorship of the Lithuanian World Community Central Committee in organizing this exhibition.

ROY SLADE
DIRECTOR
THE CORCORAN GALLERY OF ART

INTRODUCTION

Lithuanian art prior to the twentieth century was strongly bound to the country's geographical, political, and religious situation. Because of its predominantly Roman Catholic population, Lithuania became the eastern frontier of the late Gothic, Renaissance, and Baroque art forms. Its architecture, sculpture, and painting prior to the eighteenth century were produced mainly by foreign masters. It was not until the late eighteenth and early nineteenth centuries that the education of the local talent began. The key role in such training was played by the Departments of Architecture, Sculpture, Painting, and Engraving at the University of Vilnius. But, before a national artistic tradition could be developed, the University was closed in 1832 by the Russian government. Thus, until 1866, when the Drawing School for training of craftsmen was established in Vilnius, Lithuania remained without a single art training center. The only continuous creative tradition flourishing in Lithuania was its folk art.

It was not until the early twentieth century that significant developments came to Lithuanian art. With the Lithuanian nation gaining more independence, a series of exhibitions were held in Vilnius and Kaunas during 1907-1914. 4 The styles of the works shown reflected a whole gamut of European traditions, ranging from the Academic Naturalism of the Russian Wanderers to the styles affected by Impressionist and Symbolist influences. The outstanding artist of the period was M. K. Ciurlionis (1875-1911). Only during the early 1930's a number of young graduates of The School of Fine Arts in Kaunas (established in 1922) started searching for new directions. Within a few years several groups, such as the Independents, Ars, and Form, were born. Although the words of their proclamations differed, they had one aspect in common; the concern with greater artistic freedom and the creation of a national Lithuanian style. In this effort the folk art traditions played a very important role. Nevertheless, the avant-garde of the Lithuanian art between the two World Wars remained within the shadow of the late Impressionist and Fauvist traditions. Since 1944, when a large segment of Lithuanian artists became exiles (at a time when their colleagues at home were struggling to maintain the status quo of their pre-war styles), the true shift toward the western traditions began. An important link between the training in the home country and abroad was provided by the École des Arts et Métiers (1946-1950), in Freiburg Germany. At this school, of which Jonynas was the director, and several other Lithuanian artists (including Vizgirda) served as instructors, Ignas and Viesulas had most of their training.

The participants in this exhibition, although limited in number, represent three generations of Lithuanian artists. Galdikas was educated in Czarist Russia; Vizgirda, Jonynas, Petracius, Varnelis, Zoromskis, and Ignas had a major part of their training in Lithuania; Viesulas, Virkau, Sodeika, Alekna, and Mitkus have been educated entirely in the West. Together they represent

nearly three quarters of a century of Lithuanian creative activity. Yet, in spite of the variance of age and techniques, certain national characteristics of themes, symbols, and interests seem to persist.

Among the painters in the exhibition Adomas Galdikas may be considered a patriarch of Lithuanian art. A long-time head of the Department of Graphic Arts at Kaunas Art School, he has been responsible for educating a whole generation of printmakers, including Petravicius and Jonynas. Galdikas, although of an older generation, always remained young in spirit. His work to the day of his death was constantly evolving. The temperas displayed here are from the last decade of his creative activity. In their fusion of brilliant hues they may appear completely abstract. Yet, they are unquestionably related to his more representational landscapes of earlier decades. Another veteran, Viktoras Vizgirda has been one of the first to strike out for the new directions. Vizgirda's work in acrylics, like his more traditional oils, represent most closely the mode of painting practiced by the Lithuanian avant-garde between the two World Wars. His style, however, did not stagnate. The works here show a dashing vigor not unlike that of some Abstract Expressionists. Of the painters who matured after leaving their home country, the work of Kazimieras Zoromskis is among the most difficult to define. His approaches and styles have undergone many changes in relatively few years. In his "Billboard Series," chosen for the exhibition, he has attempted to depict the torn and weathered remnants of posters. These, however, are painstaking simulations in oil of what otherwise would appear to be a natural subject for collage. Zoromskis' approach relates him, therefore, more closely to the New Realists than to the assemblage artists of Rauschenberg's generation. The acrylics by Vytautas Virkau, who is also a printmaker, represent in their style what occasionally has been referred to by critics as "the Chicago School." His recent canvases, executed sometimes in brilliant—overtimes in more subdued hues, usually contain clearly defined areas of interest. Although in their first impression they may appear completely non-representational, they often bear resemblances to nature not unlike those of Synthetic Cubism. The at-the-first-glance seemingly related acrylics by Zita Sodeika (which are similar at least in their clearly superimposed patterns containing complex forms) are much more spatially oriented than those of Virkau. They reflect the artist's philosophical concerns with the man and his universe. Of all the works in this exhibition, those by Kazys Varnelis seem to be the least related to the group. The artist's nearly monochromatic large canvases, either of the usual rectangular—or often of more complex shapes, combine the rhythm and deceptive spatial illusions of Optical Art with the monumentality and elegance of Minimal Painting.

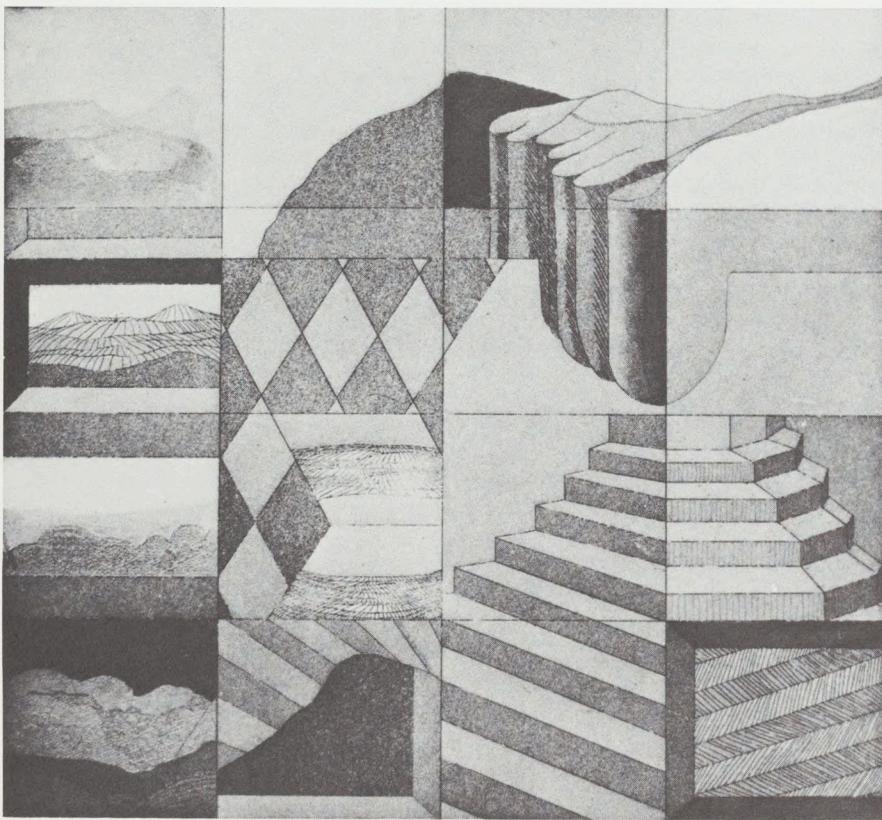
Of the printmakers in the group, several of whom also paint, the oldest are Vytautas Jonynas and Viktoras Petravicius. The prints by Jonynas, mostly wood engravings, all date from the late 1940's and 1950's. In recent years the

artist has turned primarily to painting, stained glass and sculpture. Jonydas' wood engravings combine his technical virtuosity with an aesthetic refinement of western origins. While still in Europe, the artist also has made a major contribution to the stamp design of post-World War II Germany. If Jonydas, in spite of his frequent use of Lithuanian subject matter, must be considered primarily an international artist, Petravicius, because of his choice of motifs, style, and technique, is first of all a national one. His recent colored prints, which at first may appear to be quite different from his pre-war wood and lino-cuts, are nevertheless, stylistically related to those in the two older books on display in the show. Petravicius, along with several other printmakers who began their careers in the 1930's, owe a great deal to the primitive qualities of the art of the peasants. But, if Petravicius seems to have abandoned, at least in part, his folkloric inheritance, Vytautas Ignas, has retained in his works the flatness and simplicity of style characteristic of folk prints. His almost childlike approach combined with a refinement and complexity of motifs, as for instance in the woodcut "Lithuania," make him a direct descendent from the printmaking traditions of the earlier decades. A different aspect of the national spirit is to be found in the work of Romas Viesulas, who often has sought for ideas in his homeland's folklore. Viesula's "Raudos (The Mourning Chants)" is one of the several cycles in which the artist has turned to music for inspiration. Technically, however, his relief prints of "Raudos" have little resemblance to the printmaking traditions of independent Lithuania. Equally different from those traditions are the color etchings by Dalia Alekna. Her clear cut divisions of the overall design into separate segments make her works comparable to those by some of the painters like Virkau or Sodeika. Even though her prints possess the quality of Symbolist-like mysticism, her geometric two-dimensional patterns combined with illusionist perspectives place Alekna's work within the most recent decade. Finally, the etchings in the form of hand-bound books by the youngest participant in this exhibition, Irene Mitkus, are by no means unrelated to Lithuania. If not in style, at least in their source of inspiration, especially in the case of the "Folk Curses," her etchings are very much connected with the parents' homeland. Unfortunately, the meanings of the captions in their English translation have lost a great deal of the connotative flavor. Yet, Irene has managed to transpose these "spells of evil" into convincing, even if somewhat childish-looking images.

On the whole, the exhibition represents a cross-section of Lithuanian artistic achievement in the U.S.A. The twelve artists, working in a variety of media of painting and printmaking, reflect the blend of the older and the newer forms of the West as well as the folklore and folk art of their native country.

MINDAUGAS NASVYTIS
The Cleveland State University

ALEKNA · GALDIKAS · IGNAS
JONYNAS · MITKUS · PETRAVICIUS
SODEIKA · VARNELIS · VIESULAS
VIRKAU · VIZGIRDA · ZOROMSKIS

**DALIA ALEKNA**

Born 1944, Lithuania. Since 1950 lives in U.S.A. Studied at the School of the Art Institute of Chicago, (B.F.A.), 1968; (M.F.A.), 1971, Assistantship in etching at the Art Institute of Chicago, 1968-1969. Participated in various exhibits in Chicago: Wabash Transit Gallery, Print Show, 1971; also three-man show, 1971; Rosner Gallery for student artists, 1970, received Chicago Arts Institute Prize; Ciurlionis Art Gallery, 1969, '70, '71, '72, '73, received exhibition prize in 1972 and gallery prize in 1973; Old Town Art Center Print Show, 1968; Harper Gallery, 1970; Hyde Park Art Center, 1973; 50th Anniversary Artists Guild Exhibition, 1973, received Illinois Bell Telephone Co. purchase award.

Grid Series 1, 1972, etching, 13" x 14"



Nocturne, 1968, gouache, 28" x 44"

ADOMAS GALDIKAS

Born in Lithuania 1893-1969. Studied in Baron Stieglitz School of Fine Arts, St. Petersburg, Russia, 1912-1917. Taught at the School of Fine Arts in Kaunas, Lithuania; Director of Graphic Arts at the same school, 1923-1940; Professor at the Institute of Applied Arts in Kaunas, 1940-1944; Professor at the École des Arts et Métiers in Freiburg, Germany, 1946-1947. Lived in New York since 1952.

Recipient of the following awards: Grand Prix & Gold Medal at the International Exposition in Paris, 1937; James Cameron Award for oil painting, the Four Arts Contemporary Exhibition, Palm Beach, Florida, 1959; The Four Arts Association Award for Tempera, the Four Arts Contemporary Exhibition, Palm Beach, Florida, 1962.

One-man exhibitions include: L'Atelier Francais, Paris, 1931; Augustiner Museum, Freiburg, Germany, 1946; M. M. Durant-Ruel Gallery, Paris, 1948; John Meyer Gallery, New York, 1954; Mattatuck Museum, Waterbury, Connecticut, 1954; Feigl Gallery, New York, 1956, 1957, 1960; Ciurlionis Art Gallery, Chicago, 1963; Liberty Federal Savings Bank, Philadelphia, 1963; Lithuanian Cultural Center, Boston, 1965; M. K. Ciurlionis State Museum of Art in Kaunas, Lithuania, 1969 and 1973; National Museum of Art, Vilnius, Lithuania, 1973.

Group exhibitions include: during the period 1920-1936 he exhibited widely in Lithuania, Latvia and Yugoslavia. Paris International Exposition, 1939; New York International Exposition, 1939. During 1947-1948, he exhibited in Baden-Baden, Tuebingen, Kissingen, Frankfurt, Amsterdam, Paris, and New York City; Contemporary

Arts Gallery, New York, 1952; The Whitney Museum Annual, New York, 1956; Riverside Museum, New York, 1957; Feigl Gallery, New York, 1958; The Corcoran Gallery of Art Biennial, Washington, D. C., 1959; Columbia Museum Biennial of American Art, South Carolina, 1958; The Four Arts Contemporary Exhibition, Palm Beach, Florida, 1958 and 1962; Chrysler Museum Biennial, Provincetown, Massachusetts.

He is represented in the permanent collections at The Stieglitz Museum, St. Petersburg, Russia; M. K. Ciurlionis State Museum of Art in Kaunas, Lithuania; Lithuanian National Museum of Arts in Vilnius, Lithuania; The National Museum in Riga, Latvia; L'Orangerie Museum in Paris, France; Ciurlionis Art Gallery, Chicago; I. C. Convent, Putnam, Connecticut; and in numerous private collections.

VYTAUTAS IGNAS

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Sorrow of Christ, Linocut, 30" x 19"

Born 1924, Lithuania. Studied Art at the Vilnius Academy of Fine Arts, Lithuania 1941-1943. Received Master of Arts Degree from the École des Arts et Métiers, Freiburg, Germany, 1948. Subsequently specialized in graphics for one year in Freiburg, Germany. Came to the U. S. in 1949. In Chicago studied and worked in stained glass techniques. Continued in this field in Cleveland, Ohio and New York, New York as a free lance artist for various art studios. Designed and constructed stained glass windows for various churches throughout the United States. Was instructor in illustration, design and graphics at the Catan-Rose Institute of Art, Jamaica, Long Island, New York.

He is a member of The Print Club Gallery of Philadelphia, Pennsylvania and the Gallerie International, New York, New York, (1965-1967).

One-man exhibitions: Ciurlionis Art Gallery, Chicago, 1959; Gallery International, Cleveland, 1961; and Lithuanian Culture Center shows in: Chicago, 1961, Cleveland, Detroit, Philadelphia, New York, Boston, 1967 and 1972, Hartford 1970; Vilnius Museum of Art, Vilnius, Lithuania, 1971.

Group exhibitions: Institute Francois, Freiburg, Germany, 1949; 35th Annual May Show, Cleveland Museum of Art, Cleveland; Riverside Museum, New York, 1958; O'Keefe Center for the Performing Arts, Toronto, Canada, 1963; Gallery International, New York 1965, 1966 and 1967; Woodside Gallery, Seattle, Washington, 1966, 1967; Print Club Show, Cleveland Museum of Art, Cleveland, Ohio, 1969; Print Club Show, Philadelphia, Pennsylvania, 1971.

He is represented in the permanent collection of the Vilnius Museum of Fine Art, Vilnius, Lithuania.

VYTAUTAS K. JONYNAS

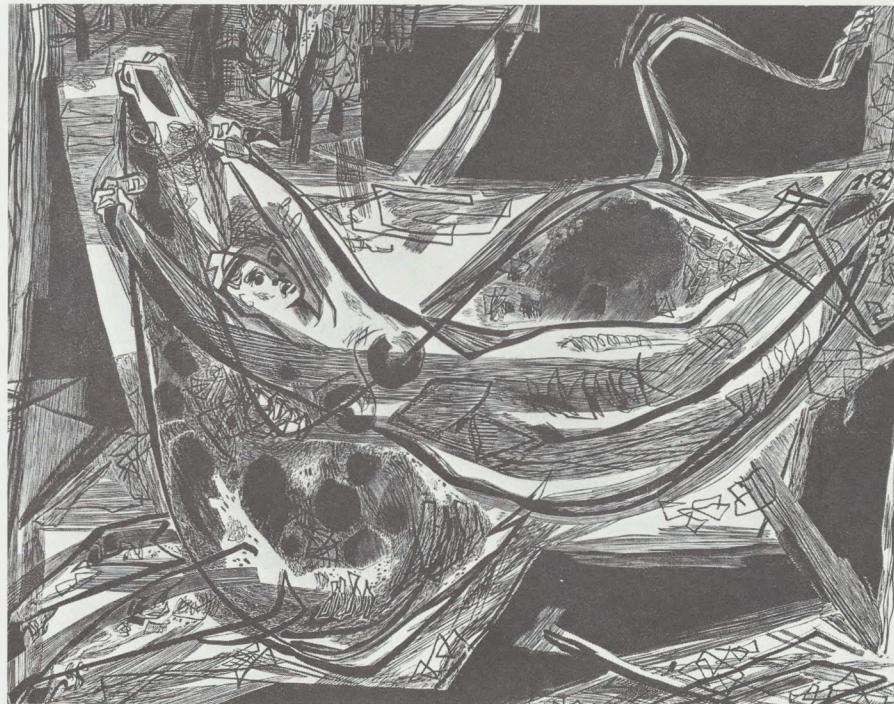
Born 1907, Lithuania. Graduated from the School of Fine Arts in Kaunas, Lithuania, 1929. Studied at the Conservatoire National des Art et Métiers, Paris (Diploma), 1934; École Boulle (Diploma), 1935. Taught at the School of Fine arts in Kaunas, 1935-1940; Institute of Applied Arts, Kaunas, Lithuania, director, 1941-1944; École des Arts et Métiers, in Freiburg, Germany, director 1946-1950; Catan-Rose Institute of Fine Arts in Jamaica, New York, 1952-1957; Adult Education Center in Fordham University since 1956 to the present. Lives in Queens Village, New York.

He holds a number of distinguished awards—amongst which are two Gold Medals at the Paris World Exhibition of 1937; Audubon Artists Medal of Honor and Purchase Prize, 1957 and 1958; The Print Club of Philadelphia Prize in 1958; Connecticut Academy of Fine Arts Print and Drawing Prize, 1959, and the California Society of Etchers, Purchase Award, 1959.

He has designed more than 137 postage stamps placed in circulation in various European countries.

Mr. Jonyunas executed the 27' high sculpture on the exterior of the Vatican Pavilion for the World's Fair 1964-1965 and this year another sculpture 26' high is being erected in Sydney, Australia, as well as another sculpture 25' high in Brooklyn College Plaza, New York, and eight high basrelief sculptures, 8' high, in St. Peter's Basilica, Vatican, Italy.

A book on the life and works of the artist was published in Germany in 1947 (by "Verlag fuer Kunst und Wissenschaft" Baden-Baden) in three languages—English, French, and German.



Europe, 1953, Wood Engraving, 9½ x 12½"

Since 1935, he has had many one-man exhibitions which include: Gallery Zach, Paris, 1935; Art Gallery, Riga, Latvia, 1944; Augustiner Museum, Freiburg, Germany, 1946; Kunstgebaude in Tuebingen, Germany, 1948; Gallery Ariel, Paris, 1949; Weyhe Gallery, New York, 1954; University of Maine, Orono, Maine, 1954; Alverno College, Milwaukee, Wisconsin; Gallery International, Cleveland, Ohio; and many other group exhibitions in Europe, Canada and the United States.

He is represented in the permanent collections of the Art Museum of

Kaunas and Vilnius, Lithuania; Riga, Latvia; Tallin, Estonia; The National Goethe Museum in Weimar, Germany; The Hamburg Kunsthalle, Germany; The Antwerp Collection of Engravings in Antwerp, Belgium; The Amsterdam City Museum in Amsterdam, Holland; The Library of Congress in Washington, D.C.; The New York Public Library in New York City; The University of Maine Carnegie Collection in Orono, Maine; The American Graphic Artists Society Collection in New York City; The Metropolitan Museum in New York City; the Philadelphia Art Museum, Pennsylvania; and the Brooklyn Art Museum in New York.

IRENE MITKUS

Born 1948, in Germany. Studied at the School of the Art Institute of Chicago, (B.F.A.) in 1971 and (M.F.A.) in 1973. Received a teaching assistantship in Etching at the School of the Art Institute of Chicago for 1971-1973. Lives in Chicago.

Exhibitions include: Ciurlionis Art Gallery, Chicago in 1968, 1969, 1970, 1971, 1972. Was awarded First Prize for hand-bound book of photo-etchings in 1973. Lithuanian Youth Congress Art Exhibition in 1972, in Chicago, won second prize for hand-bound book of prints. Douglas Kenyon Gallery, Chicago, 1972. Wabash Transit Gallery, Chicago, 1971 and 1973. Hyde Park Art Center, Chicago, 1973. Won the traveling scholarship for 1973-1974 at the Art Institute of Chicago. She's a regular exhibitor at the Sales & Rental Gallery of the Chicago Art Institute.



May You be gored by a Rabbit! 1972 etching, 4^{15/16} x 4^{7/8}



Symphony bl. 1971 colored graphic, 30" x 20"

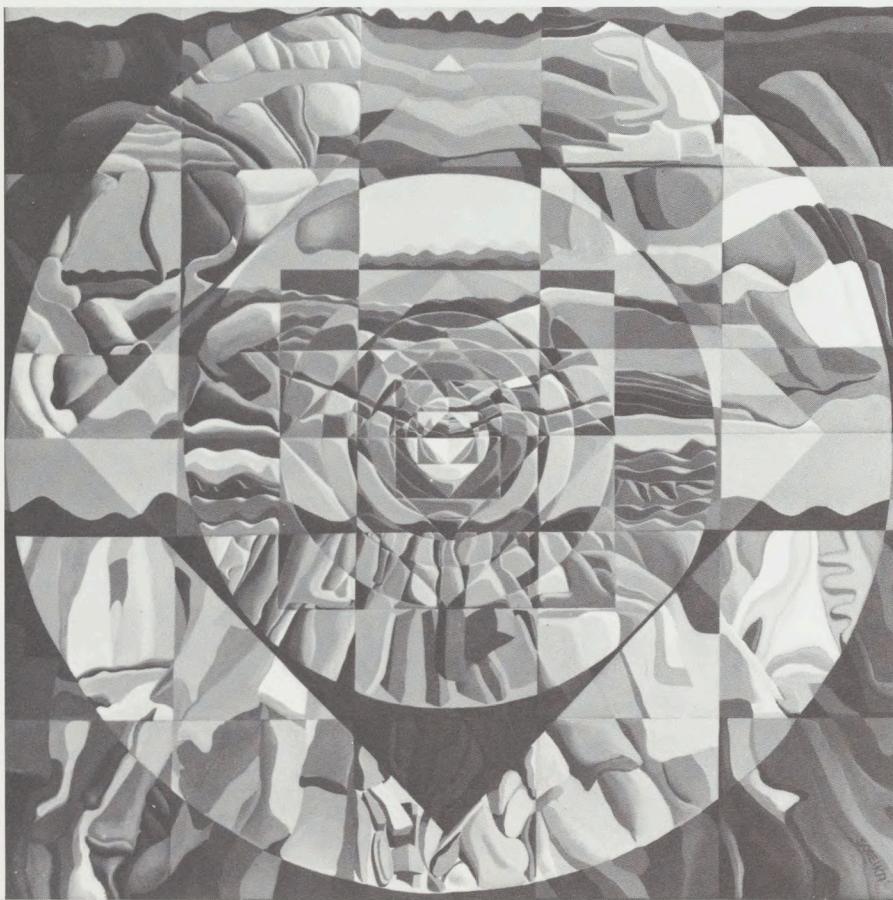
VIKTORAS A. PETRAVICIUS

Born 1906 in Lithuania. He is graduate of the School of Fine Arts in Kaunas, Lithuania, 1935; also L'École Nationale des Arts et Métier and L'École Nationale Supérieur des Beaux Arts, Paris, 1938. In 1937 he received the Grand Prix and the Diplom membre du Jury of the International Art Exhibition in Paris. Taught at the Kaunas Applied Arts Institute, Lithuania, 1940-1941; at the Vilnius Fine Arts Academy, Lithuania, 1941-1944. Since 1949 resides in Chicago, where he teaches at his own Art Studio-Gallery.

He exhibited his work in Paris, France, 1937; Goetting, Germany, 1946; Amsterdam, Holland, 1949; Paris, France, 1949; Rome, Italy, 1949; the 55th Annual Exhibition at the Art Institute of Chicago, 1951, and received a prize for woodcut; the Rochester Memorial Art Gallery, 1953; Willistead Art Gallery, Windsor, Canada, 1956; University of Colorado, Boulder, 1957; University of Illinois, Urbana, 1958; Riverside Museum, New York, 1958; Hyde Park Art Center, Chicago, 1958; International Institute, Milwaukee, 1958; 10th Annual Exhibition Sarasota Art Association at the John and Ringling Museum of Art, 1960; Ravana, Italy, 1961; Gallery International, Cleveland, Ohio, 1966 (One-man show); "69" Art Gallery, Chicago, 1966 (One-man show).

His works are to be found at the Vilnius National Art Museum, Lithuania; Art Institute of Chicago; Hudson Art Gallery in Detroit, and many private collections.

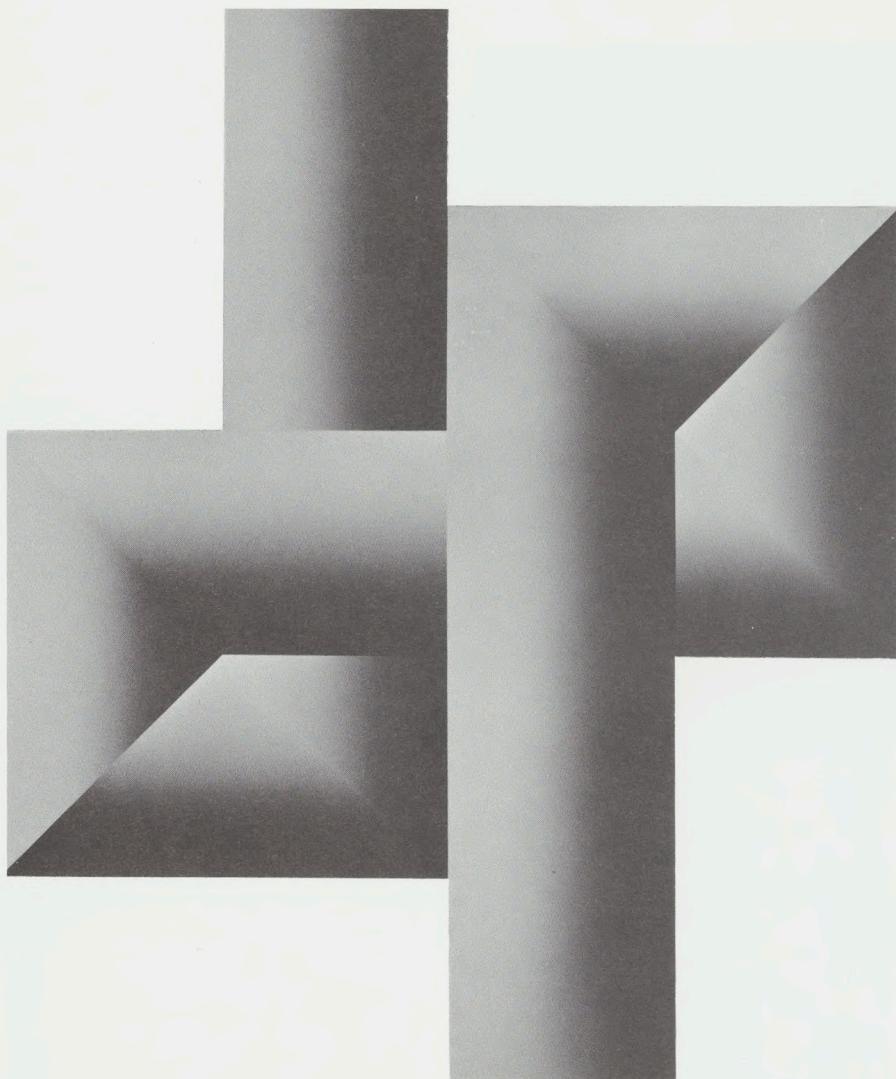
Assimilative Cycles of Life, 1973, Acrylic 48" x 48"



ZITA SODEIKA

Born 1934 in Lithuania. Studied at the School of the Art Institute of Chicago, (Diploma), 1958. Further studies at the Art Institute of Chicago, 1965-1966, 1969 and 1972. Lives in Arlington Heights, Illinois.

One-woman exhibition: St. Kazimier Hall, Los Angeles, 1968; Ciurlionis Art Gallery, Chicago, 1970. Group exhibitions: Winter Show of Fine Art, River Forest, Illinois, 1967, 1969, 1972; Balzekas Museum of Lithuanian Culture, Chicago, 1968; (two artists show); Young Lithuanian Artists, Chicago 1968, (1st prize in painting); Lithuanian artists of Chicago, 1971, (1st prize for painting); Winnetka Art Fair, Chicago, 1971, (2nd prize for painting); Professional Artists Exhibition, Illinois State Fair, Springfield, Illinois 1972. Regular exhibitor at the Sales and Rental Gallery of the Art Institute of Chicago. Illustrated many Lithuanian Children's books, and parts of "Childcraft"-World Book Encyclopedia. Is Represented in the permanent collections of Balzekas Museum of Lithuanian Culture; Ciurlionis Art Gallery, Chicago, Illinois; and The Vincent Price Collection.



Utopia, Acrylic on Canvas, 84" x 68"

KAZYS VARNELIS

Born in Lithuania, 1917. Graduated from the Institute of Fine Arts in Kaunas, Lithuania, in 1941. Continued his studies at the Academy of Fine Arts in Vienna, Austria, obtaining the degree of Academical Painter in 1945. Arrived in the United States in 1949.

Varnelis had a one-man show at the Museum of Contemporary Art in Chicago in 1970. His works were included in a traveling exhibition organized by the Illinois Arts Council in 1971-1973. He has participated in every Biennial Show of Chicago Artists at the Chicago Art Institute since 1967 and won the Vielehr Award in 1969.

His works are described in a major article by Jan van der Marck in "Arts-canada" magazine (Oct./Nov. 1971), "Galerie der neuen Kuenste" by Heinz Ohff, a book on 300 avant garde artists throughout the world, published in West Germany in 1971. More recently, Prof. Harold Haydon of the University of Chicago wrote extensively about Varnelis' work in the magazine "Lituanus" (Winter 1972). In addition, his works have been mentioned in numerous other reviews and art magazines.

His paintings are represented in various private and institutional collections.

ROMAS VIESULAS



Masta, 23½" x 27½", Black intaglio relief, 1971

Born in Lithuania 1918. Graduated from Ecole des Arts et Métiers, Freiburg i/Br., Germany, 1949, Ecole des Beaux Arts, Paris, France, 1949-1950. Professor and Chairman, Department of Printmaking, Tyler School of Art, Temple University, Philadelphia, Pennsylvania. Guggenheim Fellowship Award in Graphic Arts, Paris, France, 1958. First American artist to receive Tamarind Fellowship in Lithography, 1960; Tiffany Fellowship, 1962; Guggenheim Fellowship, 1964, Visiting Artist, American Academy in Rome; Guggenheim Fellowship, 1969, Rome.

Exhibitions, selected list: International Exhibitions of Graphic Arts, Ljubljana, Yugoslavia, 1959, 1961, 1965, 1969; Biennials of Graphic

Arts, Krakow, Poland, 1966, 1968 and 1970; Brooklyn Museum "Two Decades of American Prints 1947-1968"; 4th American Biennial of Graphic Arts, Santiago, Chile, 1970, Tercera de la Hora Prize; International Exhibition of Contemporary Xylography, Madrid, Spain, 1972.

One-man exhibitions selected list: Philadelphia Art Alliance, Philadelphia, Pennsylvania, 1962; Pratt Graphic Art Center, New York, New York, 1962; II Torcoliere, Rome, Italy, 1965; Yoseido Gallery, Tokyo, Japan, 1964; Gallery "A", Melbourne, Australia, 1963; Grabowski Gallery, London, England, 1960; Cincinnati Art Museum, Cincinnati, Ohio, 1967; Weyhe Gallery, New York, New York, 1968; The Print Club of Philadelphia, Phila-

delphia, Pennsylvania, 1965; University of Maine, Orono, Maine, May 1965; University of Southern Florida, Tampa, Florida, February 1965; Biennial of Venice, U. S. Pavilion, 1970, Italy; Pryzmat Gallery, Krakow, Poland 1971; Temple University Abroad, Tyler School in Rome, Italy, 1972; Le Soleil Dans Le Tete Gallery, Paris, France, 1959 and 1973; Tyler School of Art, Philadelphia, Pennsylvania 1973.

Awards, selected list: Inter-American Biennial of Mexico, Mexico, D. V., Honorable Mention 1961; Philadelphia Museum Prize, 1958; Audubon Patrons Prize, 1957, Brooklyn Museum Purchase Prize, 1962; Brooklyn Museum Purchase Award, 1968; 3rd Biennial of Graphic Arts, Krakow, Poland, Medal 1970; 4th Biennial of Graphic Arts, Santiago, Chile, Tercera de la Hora Prize, 1970 and Academia Di Belo Arti Di Catania Purchase Prize, 1970, Italy.

Permanent Collections, selected list: Biblioteque Nationale, Paris, France; Art Gallery of New South Wales, Sydney, Australia; Museum of Modern Art, Kamakura, Japan; Musee D'art et d'Histoire, Geneva, Switzerland; Central Library, Lithuanian Academy of Science, Vilnius, Lithuania; Museum of Contemporary Art, Skopje, Yugoslavia; Museum of Modern Art, New York, New York; Metropolitan Museum of Art, New York, New York; National Gallery of Art, Washington, D. C.; Library of Congress, Washington, D. C.; Philadelphia Museum of Art, Philadelphia, Pennsylvania, Los Angeles County Museum, Los Angles, California; Cincinnati Museum of Art, Cincinnati, Ohio; National Collection of Fine Arts, Washington, D. C.; Nelson Rockefeller Collection, New York; Cleveland Art Museum, Cleveland, Ohio.

VYTAUTAS O. VIRKAU

Born 1930, Lithuania. Studied in Munich, Germany; The University of Chicago; The School of Art Institute of Chicago, (M.F.A.) 1956. Teaches at George Williams College in Chicago, Illinois. Lives in Downers Grove, Illinois.

One-man exhibitions: 414 Art Gallery, Chicago, 1957; Rockford College Art Gallery, 1958; Chicago Public Library, 1964; Chicago Womans Board, 1965; Black Hawk Gallery, Chicago, 1966; Trenton, New Jersey, 1970 Luther College, California, 1970.

Group exhibitions: Library of Congress, 1956; Loft Gallery, Chicago; Willistead Art Gallery, Windsor, Canada, 1958; The Art Institute of Chicago and Vicinity Exhibition, 1959, 1960, 1963; Graphic Exhibition, Ulm and Freiburg, Germany, 1962; The Art Institute of Chicago, Annual Exhibition, 1964, 1966; Gres Gallery, Chicago, 1964; Hyde Park Art Center, 1956, 1957, 1959, 1962, 1964, 1965, 1970, 1971; Ciurlionis Art Gallery, Chicago, 1970, 1972, 1973; Genesis Gallery, Thousand Oaks, California, 1971; Contemporary Gallery, Chicago, 1972.

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Painting 6/1972, 1972, acrylic, 42" x 40"



Hamlet, 1971, Acrylic, 38" x 48"

VIKTORAS VIZGIRDÀ

Born 1904, Lithuania. Studied at the School of Fine Arts in Kaunas, Lithuania. (B.F.A.) 1926. In 1927 and 1928, he studied in Paris with Andre Lhote. Taught at the Vilnius Academy of Fine Arts, 1940-1943 and served as director of the Academy from 1941; was administrative director at the Ecole des Arts et Métiers in Freiburg, Germany, 1946-1959. He was president of the Lithuanian Artists' Society in 1937-1938, and president of the Lithuanian Arts Institute, 1949. He lives in Boston, Massachusetts.

His works were widely exhibited throughout Lithuania, 1930-1944; Latvia (Riga), 1937; Estonia (Tallinn), 1937; Germany (Oldenburg), 1947; (Hanau), 1948, (Freiburg), 1948; Holland (Amsterdam), 1949; Canada (Toronto, Hamilton, Niagara Falls), and the U.S.A.

One-man exhibitions include the 20th Century Association, Boston 1957; Boston, 1958; Great Neck, 1961; Ciurlionis Art Gallery, Chicago, 1961 and 1973; Vilnius National Gallery of Art, Lithuania, 1966; Boston, 1972; Los Angeles, 1972.

His works are to be found in the Museums of Vilnius, Kaunas, Telsiai, Siauliai in Lithuania, Riga, Latvia and Franciscan Fathers Monastery, Kennebunkport, Maine.

KAZIMIERAS ZOROMSKIS



Portrait of a Friend, 1970, oil, 40" x 30"

Born 1918, Lithuania. Studied at the Vilnius Academy of Fine Arts, (B.F.A.) 1942; Vienna Art Academy, (M.F.A.), 1945; Royal Art Academy of Rome, 1946. Taught at Universidad Javeriana, Bogota, Columbia, 1949-1951; Catan Rose Institute of Art, Jamaica, N.Y., 1956-1968; Newark School of Fine and Industrial Arts from 1969. Lives in New York City.

One-man exhibitions include: Museo National de Arte Moderno, Madrid, 1947; Biblioteca National, Bogota, Columbia, 1950; Riccardo Gallery, Chicago, 1954; International Institute, Detroit, 1964; Phoenix Gallery, New York, 1967 and 1970; Seton Hall University, New York, 1970; Yale University, 1972.

Group Exhibitions Include: Museo National de Arte Moderno, XXIII salon de Otono, Madrid, 1949; Galeria Bucholz, Madrid, 1949; Museo de Arte Moderno, Bogota, 1951; The Chicago Art Institute Annual, 1953, '54, '56; Riverside Museum, New York, 1958; 1964 International, Washington Square Galleries, 1964; 159th All American at the Pennsylvania Academy of Fine Arts, Philadelphia, 1964; Huntington Hartford Museum, Dealers Choice Exhibition, New York, 1967; Phoenix Gallery, New York, 3rd and 4th Annual, 1968 and 1969; Phoenix Gallery, New York, 1968, '72; Modern Art Museum, Paris, S. de E.F., 1970.

Regular Exhibitor and Associate at: The Chicago Art Institute, Art Rental and Sales Gallery, 1954-64; Phoenix Gallery, New York, member since 1967. New York Modern Museum, Art Lending Services since 1968. Philadelphia Museum Art Rental and Sales Gallery, 1972.

He is represented in the permanent collections of many museums in Madrid, Bogota, Chicago and other cities.

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Mr. & Mrs. Algis Zukauskas

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